Pantheon, but at more than twice its height from the pavement, upon a base raised on piers, and by no means of the strength and cohesion of the original model, the Pantheon, it was apparent that in giving it the same solidity, the weight would be insupportable on such a foundation. How was this object to be accomplished? Brunelleschi reflected that the bones of animals, especially of birds, possessed solidity without weight, by the double crust and hollow within. But above all, he remarked that the dome which completes the architecture of the human form divine was constructed with a double plate, connected by the light and fibrous but firm walls of the hollow cancelli, so that strength and lightness were combined in the utmost degree. Brunelleschi followed this model in his dome of Sta. Maria; and the traveller now ascends to the lantern, between the two crusts or plates forming the inner and the outer Domes.

'Michael Angelo adopted this contrivance in the dome of St. Peter's; and almost all the subsequent domes are upon the same idea.'*

In ornament, architecture must equally appeal to nature, to the graceful leaf, the binding tendril, the spreading herb and flowret bright; but the architect employs them all as elements and in combination. Even as the living body assimilates to itself the food which gives it growth, and the air imparting health and vigour, and above all bears in its countenance the expression of the vivifying mind, so does architecture render all the material objects of which the building is composed, and all the knowledge requisite for their combination, and all their elegance and symmetry, subservient to her own dominion and empire. Hence the magnificent conception of Vitruvius—every branch of human knowledge is needed to constitute the perfect architect: literature, design, geometry, optics, arithmetic, history, philosophy, music, medicine, jurisprudence, astronomy. There may be somewhat of Platonic mysticism in these Vitruvian opinions. Still we always find them cleaving more or less to the great masters of the art. They are founded upon immutable truths. Every structure becomes the living evidence of the knowledge, the manners, the opinions, and the feelings of mankind."

After examining Mr. Gally Knight's works, especially "The Ecclesiastical Architecture of of Italy, from the time of Constantine to the 15th Century," the reviewer pays well-deserved tribute to the industry, ability, and munificence of the author. Mr. Knight's name is inseparably connected with the history of pointed architecture, to the illustration of which his labours have chiefly tended. In his first work "An Architectural Tour in Normandy," he completely controverted the statements of the Norman antiquaries to the effect that pointed architecture was fully developed there in the 11th century.

In the "Architectural Tour in Sicily," his main object was, further to investigate the origin of the pointed style. "From the facts which he collected, he ascertains that as soon as the Normans achieved their conquest, they employed, as Mr. Knight calls upon us to observe, a style hitherto wholly unknown in Europe. The conquest of Sicily was effected six years after the conquest of England—San Giovanni del Leprosi was built in 1101, by Count Roger, in the time of Rufus. The other examples of the pointed style in Sicily, built by Count Roger's son, the first Norman king, were begun whilst Henry I. was still sitting on the throne of England. All these are in the pointed style of architecture, which gradually prevailed in all the sacred, civil, and domestic architecture of Sicily.

'The buildings, therefore, still existing in Sicily, prove first, that the Normans in Sicily employed the pointed style; secondly, that it was used in that island before it was used on the continent of Europe; and thirdly, that it was borrowed from the Saracens. But the Norman Sicilian style was not Saracenic alone. Saracenic in its arches, it was Roman in its pillars and capitals, Byzantine in its cupolas and mosaics, Norman and Greek in its enrichments—a combination only to be found in Sicily, and natural there, from the mixture of the different nations.'

The fact, that the Sicilian Normans employed the pointed style at a very early period, and the presumption that such style was borrowed by them from the Saracens, being established, the question then is raised as to its mode of transmission, and Mr. Knight concludes by adopting the opinion so often advocated, that the pointed arch, borrowed from Asia by the Crusaders, was by them generally introduced into Europe."

The reviewer afterwards alludes briefly to the not less praiseworthy and important works of his Excellency M. Bunsen, and then proceeds in his own manner to indicate the development of ecclesiastical architecture in Western Christendom from its normal type, the Basilica of the Romans, and to trace the transitions that were made, until the judicial hall expanded into the Gothic glory of Cologne and Milan:—

"We cannot here attempt to investigate the causes destined to produce that alteration in the human intellect, of which the outward token was exhibited in the so-called decline of the fine arts. Symptoms of this altered course of thought were evident before the promulgation of Christianity, and proceeded with increasing rapidity as the new faith became triumphant. The problem of the great change which thus came upon the human mind is very intricate. Art may have lost its ancient elegance, but this mutation was nevertheless the necessary means for the wonderful development afterwards assumed by architecture, in producing a style, which, though not rendering others unchristian, was certainly more than all others congenial to Christian faith. One element, however, cannot escape notice. The antipathy borne by the early Christians to the fine arts, debased by the pollutions of heathen idolatry, can neither be denied nor concealed; and the same causes which prevented the cultivation of the arts ensured the degradation and subversion of their proudest and most splendid monuments. Excluding for the present the consideration of other agencies, the first paragraph in the rise of Christian architecture must narrate the fall of the structures devoted to the superstition, which it was the end of the Gospel to obliterate and destroy.

The heathen temples were doomed to inevitable ruin. Laws had been promulgated by Theodosius for their preservation; conducive to the decoration of the city, they might be perhaps rendered useful for the purposes of civil society. Some may have been thus respited, though not rescued, until the decayed remains crumbled to the ground; they were never respected or honoured by public opinion, and could rarely be adapted to the objects pointed out by the imperial law, without such alterations, as, in most cases, amounted to destruction. Others were accidentally preserved in desolate or secluded situations, in the forest or the marsh, or the mountain-glen, or on the shore, whence the inhabitants have been extirpated or chased away. Such are the columns of Paestum; the heavens are yet as bright as when the garlands hung down from the ruined architrave; the sea as azure as when the waves were ploughed by the painted prows; the crushed herbs beneath your feet still send up their rich perfume. To the senses the works of art are still as noble, the works of nature as sweet and gay; but the whole scene mourns under the curse inflicted upon scoffing, lascivious, corrupted Hellas. Language, people, race—their very name has disappeared. The wasting pestilence still hovers, and will ever hover, marking the vengeance which has fallen on the deserted shore.

Few *temples* were ever adapted for the purposes of Christian worship: fewest of all in the capital of the Christian world. 'Of the Christian hierarchy,' says Gibbon, 'the bishops of Rome were commonly the most prudent and the least fanatic; nor can any positive charge be opposed to the meritorious act of saving and converting the majestic structure of the Pantheon.' In casting the account of the merits and demerits of the Christian hierarchy, such a pontiff as Gregory the Great would have been ill inclined to accept the encomium. In the *gergo* of Gibbon, 'fanaticism' is piety, and 'prudence' unbelief. The 'meritorious act,' thankful as we may be for the result, was a single item, by no means influencing the general balance of praise or dispraise; it was the solitary performance of Boniface IV.; it was an act from which no consequences resulted. With the exception of the Pantheon, we fail to detect any real example in Rome, of a temple which can be said to owe its *preservation*, in the *proper sense* of the term, to the Christian clergy. They had then no thought of the kind—they took no pleasure in such antiquities. They sought no credit for such care. Antiquaries, with eager zeal, have collected about ten examples, in which this preservation is asserted. Even in the cases which are least dubious, no further merit can be claimed for the hierarchy than the accidental preservation of a portico, a cella, or a wall, an encumbrance which it was troublesome to remove—a fragment which saved some expense, built up, concealed, marred, or deformed by the new erection to which it was unwillingly conjoined.

It could not be otherwise. In the early Christians, any participation in our modern worship of heathen art, would have been false and unnatural. All the opinions, all the habits, all the feelings, all the conscience of the early Christians strove against the preservation of the memorials of heathenism. Neither beauty nor convenience, if they had possessed the latter requisite, would, save in some few special cases, like that of the Pantheon, plead for the preservation of the relics of classical antiquity They considered the idols as accursed. No object which had in anywise been connected with the worship of idols, or could be supposed to have been employed in their service, was to be used without exorcism. Thus, in the ritual of the church of Durham, there is a form of prayer for hallowing the vase found in the Roman encampment, which could not be employed for any Christian use until subjected to such purification. Nor was this belief confined to the rude Northumbrian peasant, or to a barbarous age. Let us place ourselves before the portal of St. Peter's, fresh from the workmen's hands. Four months have been employed in removing the huge obelisk of Sesostris from the ruins of Nero's Circus to the front of the Great Basilica. Eight hundred workmen, toiling at creaking winch and groaning capstan, heave up the mass; whilst the breathless crowd watch the slow rising of the gigantic beam. It stops; when the one cry—'*aqua alle funi*,' which subjects the individual who suggests the happy expedient to the pain of death, enables the maestro to complete his task: amidst the thunder of the cannon, the 'guglia' stands firm and erect upon its basement. But is the work completed?—No: the trophy of the victory of Christianity over heathenism cannot yet be received as such, until all connection with its former slavery to the fiend has been destroyed. In solemn procession, the supreme pontiff exorcises the magnificent work, so long dedicated to the foul superstition of Misraim, and devotes it to the honour of the cross, performing the rites which were deemed to expel the evil spirit. Those who may not share in the belief which dictated these ceremonies, must, nevertheless, respect the sentiments contained in the simple majestic language, commemorating the consecration of the spoils of heathenism to the service of the cross—'Ecce Crux Domini—Christus vincit—Christus regnat—Christus imperat—Christus ab omni malo plebem suam defendat—Vicit Leo de tribu Juda.'

Thus did Pope Sixtus record his triumph. Yet there was a greater triumph felt by the zeal which taught the early Christians to glory in casting down the altars and the high places devoted to sin—deeming—we will not presume to judge whether rightly or wrongly—that such a testimony to the truth was imperatively enjoined upon them. By their deeds they contemned the temporizing policy of the emperors. They sought the actual and visible victory of literally erecting the temple of the Lord upon the ruins of the habitation of the demon. The statues were broken, to be buried in the foundations: hence few sculptures have ever been found at Rome which did not, like the Venus of the Medici, show, by their defacement and fractures, the aversion of which they had been the objects. Amongst the great congregation of the faithful, the distaste, the horrors excited by paganism—its structures, monuments, glories, charms—were unconquerable and paramount. Idols might have been removed, and the building consecrated by the rites, which, accoiding to the primitive belief, would drive away the demon—yet no lustration

* We quote from the report in the *Athenæum*. Why does not Mr. Cockerell give us an authentic edition of his lectures?

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